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cited, namely : lines 3341-3484 of the second edition of Foerster. The word *rains* of line 11, p. 80, should be commented on in the glossary or in the notes. There should be no circumflex accent over the vowel of *umilie* in line 64. The word *amor* of line 115, p. 81, shows one of the frequent printer's mistakes. On p. 82, line 133, l. *d'els*, and in line 138, *esleü*. The exclamation point in line 278, p. 84, should, of course, be omitted. On p. 87, line 55, l. *en* instead of *on*, and in line 94, l. *en* instead of *et*. In line 123, p. 88, l. *mervilleux*. On p. 90, line 21, the meaning is clearer if *folz* be followed by a semicolon or a period, and there should be a comma at the end of line 52 on the next page. The editor's correction in line 65, p. 98, is hardly defensible.

It is perhaps best to see in the words *a remuier*, p. 100, line 20 of the second column, the meaning of "in quantity," given by Godefroy. There should be no circumflex accent over the vowel of *si* in line 8, p. 107. One may doubt the explanation offered in the glossary for the *a la coule* of line 94, p. 109. In line 162, l. *veillier*. The note at the bottom of the right hand column of p. 110 should read : "VIII, 24 sqq." The last word of line 5, in the left hand column of p. 111 should be *chier*. The notes ought to cite the fable mentioned in stanza viii on this page. In the note at the bottom of p. 119, l. : "t. I. 250 sqq." On p. 124, the period has been omitted at the end of line 56, and the interrogation point in line 98 should be replaced by a period. The comma at the end of line 30, p. 126, should be replaced by a dash or a period. In the heading before line 99, p. 127, l. *li chevaliers*. There should be a comma instead of a period at the end of line 125. Line 57, p. 134, should be followed by a comma. In line 15, p. 135, second column, l. *n'i* instead of *vi*. It is necessary to place a comma at the end of line 63. On p. 140, line 5, l. *raison*. In the eighth line of the note, p. 141, l. *un*. In line 47, p. 142, l. *homme*, and in line 80 of the following page, l. *honoree*. In lines 13 and 17, p. 148, l. *la* and *li*. The punctuation after *paour* in line 30, p. 150, is to be effaced. In line 93, p. 151, l. *Ou*. In line 13, p. 153, l. *sillabes*. The thought gains if the word *color* of line 38 on this page be retained. On p. 154, second column, line 18, l. *connissance*.

The comma at the end of line 78, p. 155, is to be replaced by a period, and that in line 50 of the following page, by a semicolon.

There are a number of errors in the glossary, and even the list of errata (p. 241) is not free from them ! The glossary is poorly constructed in two ways : it should give the quantity of the Latin vowels, and page and column should be used in citing the passages where the various words are to be found. It is hard to see why so many chrestomathies contain glossaries whose references are according to the number of the selection, a method which requires three times as long to use intelligently as the method by page and column. As to the quantity of the Latin vowels, it is a thing which the student can not see too often or know too well.

Let us hope that Professor Constans will soon offer a genuinely revised edition of the *Chrestomathie*, which can easily be made the best on the market. In fact, it contains the best selection of texts of all the chrestomathies of Old French, and the notes show unusually sound judgment and careful scholarship. Indeed, were it not for the many real excellencies of the *Chrestomathie*, one would feel less aggravation at the manner in which it has been revised.

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Richard Wagner. Von MAX KOCH, Professor an der Universität Breslau. Bd. I. Berlin, Ernst Hofman & Co., 1907. vii + 392 pp.

The time has come when the importance of Richard Wagner in the literature of the nineteenth century—and not merely in the development of music—is recognized by all thoughtful critics. Consequently the appearance of a new Wagner-biography by a historian of literature of the rank of Max Koch is an event of considerable moment. Glasenapp's basic work had given the world for the first time a detailed statement of Wagner's evolution from the point of view of a personal friend, much as did Kuh's biography of Hebbel. H. S. Chamberlain in his "Richard Wagner" (first ed., 1895) presented a purely intellectual conception, dividing his book into three sections,

viz.: *Life, Theory of Art, Works*. Koch's biography may in its arrangement be compared to Heinemann's *Life of Goethe*. In contrast with Chamberlain, K. emphasises the interrelation of the poet's life and work as one organic expression of his individuality. In addition, it is Koch's aim to define Wagner's position in the evolution of the intellectual life of the nineteenth century. More than any of his predecessors, this biographer makes a critical study of Wagner as a literary artist, going into a discussion of the literary currents of his time and of Wagner's use of his sources. Koch aims to show how Wagner, finding merely a rhetorical opera (Meyerbeer, Spontini) and the germs of a musical drama (Gluck, Mozart, Weber), slowly evolved the most original dramatic form of the nineteenth century.

The book is to consist of three volumes, of which the first—the one before us—(of 392 pages) describes the master's career down to the appearance on the stage of the "*Rienzi*" (1842). The first division of this volume (Erstes Buch: "*Kindheits- und Lehrjahre*") shows how through family-tradition and early environment Wagner was made familiar with the stage from childhood. Through the influence of an intimate friend of the family, Apel, an ardent admirer of the Greek drama and himself a writer of pseudo-classical plays, he was early brought into contact with classical tragedy. On the other hand, his uncle, Adolf Wagner, introduced him to Italian literature—Dante and especially Gozzi—and, no less important, to the German Romanticists. A little later, through acquaintance with Heinse and the "*Young Germans*" he was saved from losing himself in this world of dreams. In other words, his literary outlook was vastly wider than has been the case in the youth of most composers.

His first youthful essay was a tragedy, "*Leubald*," a mixture of Shakespeare, Kleist, and the German "*Ritterdrama*." He had decided to dedicate his life to dramatic poetry, but when he heard for the first time Beethoven's music to Goethe's "*Egmont*," the idea of sending his own tragedy out into the world with a similar accompaniment of interpretative music came to him as an inspiration. Thus he turned to music merely as a subtler means of dramatic expression. The teaching of Weinlig in Leipzig gave his musical talent the much needed severe discipline, laying the foundation for that marvelous hold on counterpoint and

the technique of musical composition which later in life enabled him to baffle his critics with creations like the "*Vorspiel*" to the "*Meistersinger*."

The second division (Zweites Buch: "*Wanderjahre und erste Opern*") depicts Wagner's futile efforts to make a living as musical director in Magdeburg, Königsberg, Riga. In every case he was so unfortunate as to be connected with enterprises resting on an insecure financial basis. Thus, in spite of the recognition of his superiors, this episode in his career is a series of failures. When life in Riga became intolerable, he broke loose from his creditors, and with that daring which marked him throughout, he determined to seek his fortunes in Paris. But the gay and stimulating metropolis (very well and very fairly characterized by Koch) was destined to disappoint him bitterly. Meyerbeer and the rhetorical grand opera which he represented, proved essentially inimical to the founder of a new German national drama. Hence, in 1842, with characteristic impetuosity (and indifference to his numerous creditors) he escaped to Dresden to push the staging of his "*Rienzi*," which had, after long and painful effort, at last been accepted.

Against this background of defeat and petty misery stands refreshingly Wagner's undaunted confidence in his own genius. Among many other things, he wrote during this time "*Die Feen*" (stimulated by Gozzi) and "*Liebesverbot*" (a modification of the story of Shakespeare's "*Measure for Measure*"). But the first strong indication of true originality appears in his conception of the myth of "*The Flying Dutchman*" and in his treatment of "*Rienzi*." In spite of many points in common with the opera of the day, these two works show the first germs of the later Wagnerian musical dramas. Koch compares Bulwer Lytton's and Wagner's treatment of the *Rienzi* story and brings out Wagner's independence and superiority.

To this interesting volume is attached a very detailed bibliography, valuable for musicians and especially for historians of literature. We look forward to the appearance of the next two volumes which are likely to make of this work the most comprehensive Wagner biography we possess.

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